



Sketches of  
Isadora Duncan's Pupils  
By WEED.

## ISADORA DUNCAN HAS REVITALIZED AN ART

By HECTOR TURNBULL.

When Isadora Duncan sails for Greece with her pupils next month she will carry with her a rather sorry opinion of the American public. The essence of her criticism would be that we are stupid, unimaginative, conventional and quite incapable of appreciating any higher form of art than that embodied in the giddy musical revue which she naively calls "Mind your footing." On the subject of our newspapers, she is volubly scornful.

These strained relations between one who is undoubtedly the greatest interpretative dancer in the world and the far from stupid American public are regrettable, to say the least, but they are also Miss Duncan's own fault. She will persist in creating "news" of a substance wholly apart from her artistic achievements, which is ever so much more "readable" than criticisms or appreciations, and which (for thus are Americans made) unconsciously associates an unwelcome atmosphere of tawdry sensationalism with the most sincere and most beautiful exhibitions of her art.

Miss Duncan has real cause for complaint, however, when she points to the attitude of the reviewers, who are presumably men trained in analyzing and discussing the art of dancing in all its nuances and phases, and who appear to

be more concerned with the externals of her exhibitions than the true significance of her studies. Pavlova, a beautiful dancer indeed, and a remarkable artist in her sphere, can evoke the most impassioned rhapsodies from reviewers, who seem indifferent to the infinitely more complete art of Miss Duncan. Just why this apparent indifference should exist is difficult to understand.

One has but to see Miss Duncan (or her children) dance to realize how completely she is mistress of the art—and how she revitalizes that poor, worn-out word. In all of her studies, even the most formal poses, there is constantly evident that potent, imaginative, dramatic sense completely subordinating the mere physical grace and control which is the top note of achievement for the lesser artists. Once one has felt this peculiar power she exerts through her dramatic genius, the meaning of her art is infinitely broadened, and one is immediately conscious of how obvious and mechanical are the "color" and "dramatic warmth" of her contemporaries whose powers of expression cease with motion, and whose "interpretative studies" are statuesque poses. The true admirer of interpretative dancing should certainly be able to fix his mind upon Isadora Duncan the artist when she is dancing, and forget for a time Isadora Duncan the lady of many whims and many interviews.

